

THE LAWRENCE GALLERY.

Fifth Exhibition.

A CATALOGUE

OF

One Hundred Original Drawings

BY

**J. ROMANO, F. PRIMATICCIO,
L. DA VINCI,**

AND

PIERINO DEL VAGA,

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS
OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH,
AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST
SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE FIFTH.

*At Messrs. Woodburn's Gallery, 112, St. Martin's Lane,
Charing Cross.*

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

Tickets to admit at all times during the Six Exhibitions, One Guinea.

HOURS FROM TEN TILL DARK.

ORDER OF THE TEN EXHIBITIONS.

- FIRST - - - - Rubens.
SECOND - - - - Vandyk and Rembrandt.
THIRD - - - - Poussin and Claude.
FOURTH - - - - Parmigiano and Coreggio.
FIFTH - - - - Julio Romano, F. Primaticcio, L. da Vinci, and
Pierino del Vaga.
SIXTH - - - - Ludovico, Annibal, and Augustine Carracci.
SEVENTH - - - - Fra Bartolomeo, A. del Sarto, Polidore, and
Zuccherro.
EIGHTH - - - - Titian and Albert Durer.
NINTH - - - - Raffaele Urbino.
TENTH - - - - Michael Angelo.

THE PROPRIETORS of the LAWRENCE GALLERY consider it due to the importance of the splendid Collection which they have the honor of exhibiting, to make known to the Nobility, Gentry, and the public in general, the high consideration these drawings have obtained from the first authorities of the kingdom; they therefore reprint the following Letter which they had the honor to receive during the Second Exhibition.

*Copy of a Letter from Lieutenant-General Sir Herbert Taylor,
Bart. Secretary to His Majesty, &c. &c. &c.*

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS

MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions.

I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

In addition to this Royal patronage, the following testimony of the opinion of the President and Members of the Royal Academy who are undoubtedly the best judges in the Empire of these works of art, is highly satisfactory to the proprietors.

*At a General Assembly of the Members of the ROYAL ACADEMY,
held at their Apartments in Somerset House, on the 25th
day of February, 1831,—*

“Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion into private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated;—the President and the Members of the Royal Academy have resolved:

“That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions:

“First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

“Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

“The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians who have examined the Collection, and also by the Officer of the British Museum or the National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

“Extracts from the Minutes,

Copy.

“(By order) H. HOWARD, R.A. SEC.”

As this unique and matchless Collection has already been broken into, the Proprietors can have no objection to make known to the public the estimation they have put on such Masters as form part of the future Exhibitions. They are valued at a very moderate rate, in order to induce amateurs to purchase, and the Messrs. Woodburn feel confident that no Collector could find so good an opportunity of enriching his portfolio.

In case of sale, Messrs. Woodburn will deliver the Drawings immediately after the Exhibition closes ; and they beg to mention, that they have placed the lowest value they can accept for each Master.

List of Masters not yet Exhibited or Sold.

	No. of Drawings.			
Julio Romano	-	-	80	£800
F. Primaticcio	-	-	50	600
Leonardo da Vinci	-	-	75	1500
Pierino del Vaga	-	-	85	300
The Three Carracci	-	-	160	1500
Fra Bortolomeo de St. Marco	-	-	430	1200
Titian Vecelli	-	-	60	600
T. F. Zuccherro	-	-	80	400
Albert Durer (sold)	-	-	100	800
Andrea del Sarto	-	-	30	300
Polidore Carravaggio	-	-	30	250

The Raffaele and Michael Angelo are not yet valued.

S. & A. WOODBURN,

112, *St. Martin's Lane*,

Feb. 1, 1836.

3. 220



JULES-ROMAIN.

Jules-Romain pinx^t

Landon delin^t

Giulio Romano, born at Rome, A. 1492.
Died at Mantua, A. 1546.



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— Doctoris communis —

THE LIFE OF
JULIO PIPPI, CALLED ROMANO.

HE was born at Rome in 1492, and at an early age was admitted into the school of Raffaele. This illustrious Master soon discovered in his pupil considerable talents, not only in design, but also great erudition in fabulous history and allegorical subjects, he therefore treated him with great kindness, and so liberally pointed out the road to excellence, that Julio was soon able to assist his master, in the grand works executing in the Vatican for Pope Leo X ;—when the premature death of Raffaele occurred, he was named, in the will, one of his heirs, and engaged to conclude the work of the Hall of Constantine, for which the Cartoons only were finished at the time the world sustained this irreparable loss.

But the death of Leo X, and the accession of Adrian VI, a pontiff of a narrow mind, prevented for some time his proceeding with that grand employment, though fortunately for the arts that reign was not long, and the election of Cardinal Julio de' Medici to the tiara, restored painting again to the protection of a family, who, very deservedly, are yet more renowned for the judicious patronage they bestowed on the liberal sciences, than for their having raised themselves from the station of merchants, to govern Tuscany, and become allied by marriage with the chief sovereigns of Europe.

Having finished these works, Romano established himself in a house that he had built at Rome, and for some time was employed in painting and architecture. He was invited by Count Castiglione, by order of the Duke of Mantua, to visit that city, where he was received with great distinction, the Duke giving him apartments, a pension, and other marks of high regard.

His first employment at Mantua was on the palace of T., which he enriched with superb frescos and stuccos. Several drawings for

these splendid works are described in this Catalogue, Nos. 2, 3, 6, 19, 24, and 25.

Julio also painted, in the palace of the duke and in several other noble residences, other grand works; and having a great genius for architecture, the duke appointed him superintendant of the improvements of the city, in consequence of which he was enabled to build a fine house* for his family residence, where he formed a Cabinet of curiosities. Among other interesting articles, he possessed the portrait of Albert Durer, which that painter had sent to Raffaelle, and which Julio inherited from his illustrious master.

In the same way, he obtained several interesting architectural drawings, which Raffaelle had executed in early life: by the help of these he improved his talents so much, that the stuccos and fresco ornaments which he executed at the Vigne Madama, and the little palace on the Mons Janiculis, obtained him the highest applause.

Francis I, king of France, was very desirous of his assistance, to ornament the Palace of Fontainebleau, but his engagements in Rome and Mantua, prevented his availing himself of this offer; he, however, sent F. Primaticcio to that monarch, whose works were the chief ornaments of that superb structure.

After the death of Ant. di San Gallo, he was appointed Architect to St. Peter's, with a considerable salary; but before he had time to finish his works at Mantua, he unfortunately died, in 1546, at the age of fifty-four.

* This house is yet to be seen in Mantua; the writer recollects that his name and profession are inscribed, in raised letters, over the door.

A CATALOGUE,

ETC. ETC.

Fifth Exhibition.

JULIO ROMANO.

1. DÆDALUS AND ICARUS—a beautiful study for the same subject as No. 3 ; pen and bistre, heightened with white.

Size, 10½ inches by 8¼ inches. From the Collection of Count Bianconi.

2. STUDY OF SIX WARRIORS—for the battle of the Horatii and Curatii ; very fine ; on a bistre ground, heightened with white ; for the fresco in the Palace of T at Mantua.

Size, 13 inches by 9 inches, octagon. From the Collection of Count Bianconi.

3. DÆDALUS AND ICARUS—beautifully finished, in his most careful manner ; bistre, heightened with white ; designed for the fresco executed at Mantua, in the Palace of T. Capital.

Size, 13¾ inches by 10½ inches. From the Collection of Count Bianconi.

4. FEMALE FIGURE—with the cornucopia and four children ; probably a representation of abundance ; pen and bistre wash.

Size, 11½ inches by 9¾ inches. From the Collection of Mr. Ottley, and copied in his Italian School of Design.

5. A FRIEZE—a superb composition of boys, eagles, and dogs ; bistre pen ; full of character and expression ; very fine.

Size, 14¼ inches by 7 inches. From the Collections of Mr. Richardson and Sir Joshua Reynolds.

6. CUPID AND PSYCHE—an elegant composition of five figures; pen and bistre; for the Palace of T at Mantua.

Size, $8\frac{1}{2}$ inches by 7 inches. From the Collection of M. Zoomer, of Amsterdam.

7. THE ENTOMBMENT OF CHRIST—a composition of nine figures; great expression; pen and bistre.

Size, 12 inches by $10\frac{1}{2}$ inches. From the Collection of Count Aldrovandus of Bologna.

8. NEPTUNE IN HIS CAR—drawn by sea horses; a most vigorous and spirited design; pen and bistre. Superb.

Size, 16 inches by 10 inches. From the Collection of the Chevalier Vicar.

9. INTERIOR OF THE VILLA MADAMA—a beautifully finished architectural drawing; pen and India ink; highly interesting.

Size, $15\frac{1}{4}$ inches by $11\frac{1}{4}$ inches. From the Collection of the Count de Fries.

10. THE EMPEROR CONSTANTINE SEEING A VISION OF THE VIRGIN AND INFANT CHRIST IN THE CLOUDS—very fine; pen and bistre.

Size, $15\frac{1}{2}$ inches by $14\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

11. PSYCHE RECEIVING THE VASE FROM PROSERPINE—a capital composition of six figures, with Cerberus, &c.; pen and bistre, engraved.

Size, $14\frac{1}{2}$ inches by 8 inches, semicircle. From the Collection of the Marquis Vindé.

12. THE FOUR ELEMENTS—a grand and classic composition, in the finest style of the Master; engraved in the Cabinet du Roi; pen and bistre wash.

Size, $13\frac{1}{4}$ inches by $9\frac{1}{2}$ inches. From the Crozat, Mariette, and Legoy Collections.

13. PREPARING TO SACRIFICE A GOAT—a composition of three figures ; pen and bistre wash ; of his best time. Capital.

Size, $10\frac{1}{2}$ inches by $8\frac{1}{4}$ inches. From the Collection of B. West, Esq. P.R.A.

14. TWO CUPIDS ON A CAR—with the lyre and Pandean pipe ; a dragon in the foreground ; a fine classical design. Pen and bistre ; probably part of the history of Psyche.

Size, 19 inches by $11\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

15. THE FALL OF PHÆTON—a splendid design for a chased dish of silver ; very spirited and fine ; pen and bistre. Capital.

Size, $12\frac{1}{2}$ inches, circular. From the Collections of M. Mariette and the Marquis Legoy.

16. THE RESURRECTION OF CHRIST—a grand composition ; five soldiers at the foot of the tomb. Pen and bistre wash.

Size, $11\frac{3}{4}$ inches by 8 inches. From the Collection of J. Richardson, Esq.

17. HERDSMEN AT REST—a composition of six sleeping figures, with a dog, oxen, and implements of agriculture ; on a prepared ground, heightened with white. Superb.

Size, $15\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. From the Collection of the Duke of Alva.

18. A GROUP OF WOMEN AND CHILDREN—very finely composed ; a figure of Plenty offering the cornucopia on her knees ; free pen, slightly tinged with bistre.

Size, 9 inches by $8\frac{1}{2}$ inches. From the Collections of Richardson and Sir Joshua Reynolds.

19. A STUDY—of one of the Giants in the celebrated fresco executed in the Palace of T at Mantua ; bistre, on a prepared ground, heightened with white. Capital.

Size, 16 inches by $10\frac{3}{4}$ inches. From the Collection of M. Paignon Dijonval.

20. SELEUCUS'S SEVERE LAW AGAINST ADULTERY—a superb composition of many figures ; free bistre pen.

Size, $12\frac{3}{4}$ inches by $10\frac{1}{4}$ inches, octagon. From the Collections of Mr. Richardson and Sir Joshua Reynolds.

21. A GRAND MYTHOLOGICAL SUBJECT—probably intended for an allegory of Evening. The chariot of Apollo is represented below ; and above, a female figure, crowned by a crescent, appears clearing away clouds : one of the splendid works executed at the Palace of T at Mantua. Superb.

Size, $14\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. From the Collection of M. Revel, of Paris.

22. PERSEUS AND ANDROMEDA—a classic composition ; bistre, lightly penned.

Size, $10\frac{3}{4}$ inches by $7\frac{3}{4}$ inches. From the Collection of R. Cosway, Esq.

23. CHRIST RISING FROM THE TOMB—a superb composition of eleven figures ; signed IVL. ROM. ; pen and bistre wash. Capital.

Size, 19 inches by 11 inches. From the Collection of Count Gelosi, of Turin.

24. AN ELEGANT DESIGN OF CUPIDS SPORTING—with several swans, animals, fish, &c. ; pen and bistre, heightened with white ; one of the finest drawings existing by this great Master. Superb. This matchless drawing forms one of the principal compartments in the Palace of T at Mantua.

Size, 38 inches by $16\frac{1}{4}$ inches. Purchased, in 1810, at Mantua.

25. HUNTING THE STAG, THE WILD BOAR, &c.—a grand composition for the Palace of T at Mantua ; pen and bistre. Capital.

Size, $15\frac{3}{4}$ inches by $9\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

The Collection of Julio Romano amounts, in number, to eighty, and both for quantity and value far exceeds any other collection existing : they will be sold for £800.

drawings, and he occasionally treats his subject with the sublimity of the best of the Roman School. He appears even in his drawings to have been always under Royal patronage; there is a careful finish in them which strongly marks that they were executed without any attention to the time they occupied. His works in oil are of extreme rarity, and are unknown in this kingdom.

At the time that Mr. S. Woodburn purchased the valuable collection of Drawings formed by the Chevalier Vicar, in Rome, he was shewn the original letter of Francis the First, King of France, to Primaticcio, presenting him with his place of Abbot of the Monastery of St. Martin de Troyes; and also the very interesting letter from Sebastian del Piombo to Michael Angelo, which is given in the present Catalogue.

As the Chevalier Vicar would, on no account, part with both these valuable documents, and as he gave Mr. S. W. the choice, he preferred the letter of Sebastian, being, in his opinion, highly interesting in this country, as it shews the connection between Michael Angelo and Piombo, respecting the chief ornament of our National Gallery.

Compare ^{sono} mio gia molti Rornj Recorj una vna omne gratissima
In quall' u' ringratio sumamote u' haurte designato accetarmj p compare v' ro
Et d' le corimonie d' le domo a casa mra nō si usano basta d' m' m' siate
comparre Et p' quist'altra u' m' d' u' laqua
o q' u' molti Rornj feci bati Racc' il putto Et d' m' p' ~~stare~~ ^{luciano}
t' p' el nome d' mio padre. Et d' m' Domenico b' in f' c' u' luy
uora d'gnare offerrm' comparre m' f' m' singular apierem p' Et nō uoglio
f' nō homin' dabono p' comparj

O ltra di questo u' fo intendere. Com' io ho finita la tauola Et o' la portata in
pallaz' Et p' u' p' p' / r' / piaciuta aognuno d' d' spaciuta excepto agli ordinarj ma
nō sano d' d' u' omne basta d' m' s' R' m' ha detto Et lo contentato p' di
quello luy desideraua. Et credo la mia tauola sia meglio disognata d' d' p' a
ni d' razi Et son uenuti d' f' m' d' r' /

H ora. hauendo io facto dal conto mio ap' p' d' d' debito. io ho ricercato di la
uer d' p' agam' m' m' s' R' m' ha detto Et luy uide Et f' c' d' d' Et
cōuissim' in f' m' Et d' m' Domenico uole d' u' iudizate questa o' q' b' n'
Et p' u' u' p' aconclusio m' io la Remettra in sua. s' R' m' luy nō uol p'
rituere. Et o' li p' p' rato d' conto del tutto. Et luy ha uoluto d' u' o' m' d' i
Et d' u' u' d' d' o' l' tutto Et c' u' i' u' p' go f' m' m' facess' apierem uo glia
te fac' questo senza suspicione alcuna p' Et m' s' R' m' Et m' libram' m'
la remettra in u' u' basta d' haurte u' i' o' l' o' p' a p' n' c' i' a' t' a Et t' / quarata figu
re m' tutto senza quelle d' el p' a' r' c' e. Et in quist' o' p' a' gli' d' el qua dro d' el Cardi
nale r' a' g' o' n' e Et u' a' a' questo cōto d' la u' i' o' t' o' m' Domenico Et p' a' d' Et q' r' a' d'
za gli' io nō u' d' i' r' e' a' l' t' r' o' Compar' mio u' i' p' go r' e' p' d' i' t' e' l' a' p' o' t' o' m' a' t' i
Et m' s' R' m' si p' a' r' t' a' la roma p' d' a' d' i' u' o' l' o' a' u' i' s' o' n' a' l' u' r' d' e' d'
Cristo ano u' i' c' o' n' s' e' r' u' j' R' e' c' o' m' a' d' a' t' o' m' a' g' n' i' Domenico. Et a' u' i' m' i' r' a
cōm' a' d' o' p' u' i' f' i' n' i' t' o' l' o' l' t' a' d' i' 29 Decembre 1519.

Vro Compare fidelissim' Sebastiano p' u' t' o' r' e' in Rornj

To Mr. Stoughton
Subscriptions

FRANCISCO PRIMATICCIO.

26. MOUNT PARNASSUS—a most splendid design for one of the compartments at Fontainebleau. This magnificent drawing is executed in red chalk, heightened with white; and is probably one of the finest examples by this great Master. SUPERB.

Size, 28 $\frac{3}{4}$ inches by 13 $\frac{1}{2}$ inches. From the Collection of M. Mariette.

27. VENUS, ATTENDED BY CUPID—carrying the arms for Mars; a most elegant and classic composition, highly finished in red chalk, touched with white. Very fine.

Size, 9 $\frac{1}{4}$ inches by 9 inches. From the Collections of Mariette, Udney, and the Baron de Non.

28. VULCAN AT HIS FORGE—making the arrows for Cupid; a tasteful composition of four figures; red chalk, heightened with white; oval form.

Size, 5 inches by 3 $\frac{1}{2}$ inches. From the Collection of Robert Udney, Esq.

29. THE CAR OF APOLLO AFTER THE FALL OF PHÆTON—a most magnificent design; the action of the horses is full of energy. Pen and bistre wash, heightened with white. Superb.

Size, 15 $\frac{1}{2}$ inches by 11 $\frac{1}{4}$ inches. From the Collection of the Prince Borghese, at Rome.

30. FRANCIS THE FIRST IN THE CHARACTER OF HERCULES—highly finished, for the Palace of Fontainebleau.

Size, 11 inches by 5 $\frac{1}{2}$ inches. From the Collection of Count Aldrovandus.

31. A SITTING FIGURE OF A POPE—with a crosier and book; pen and bistre.

Size, 12 $\frac{1}{2}$ inches by 9 $\frac{3}{4}$ inches. From the Collection of Mr. Revil.

32. THE FEAST OF THE GODS—a grand Bacchanalian subject; pen, washed with bistre, and heightened with white. Superb.

Size, 17½ inches by 13½ inches. From the Collection of Mariette.

33. THE CREW OF ULYSSES CARRYING OFF SOME OF THE OXEN OF APOLLO—a grand design for one of the frescos at Fontainebleau.

Size, 12¾ inches by 9¾ inches. From the Collection of Sir Joshua Reynolds.

34. NEPTUNE DRAWN BY SEA HORSES—with several other figures, and part of the Zodiac; pen, delicately washed and heightened. Superb.

Size, 15 inches by 13¼ inches, in octagon. From the Collection of Mariette.

35. THE TRIUMPH OF CERES—an allegory of the growth and manufacture of bread; a grand composition of several figures; red chalk, heightened with white; one of the grand compartments in the Palace of Fontainebleau. Superb. Companion to No. 41.

Size, 15½ inches by 12¾ inches. From the Collections of Mariette and the Marquis Legoy.

36. DIANA AND ENDYMION—an elegant design, executed at the Palace of Fontainebleau; pen and bistre, heightened with white; companion to No. 42.

Size, 8¼ inches by 6 inches. From the Collection of Mariette.

37. DANAE IN THE GOLDEN SHOWER—highly finished, squared, for the fresco in the Palace of Fontainebleau; bistre pen and washed, in an oval; very fine.

Size, 12 inches by 9 inches. From the Collection of the Duke of Alva.

38. THE TRIUMPH OF MUSIC—a grand and classic composition for the Palace of Fontainebleau; pen and bistre, heightened with white. Superb.

Size, 16½ inches by 12½ inches. From the Collection of the Marquis Legoy.

39. A SINGULARLY BEAUTIFUL DESIGN FOR A CEILING—representing angels pointing out the star announcing the birth of Christ. This splendid drawing is treated with consummate skill, and worthy to rank with the works of Coreggio; red chalk, heightened with white; exquisitely finished.

Size, 12 inches by $8\frac{1}{2}$ inches. From the Collections of Mariette and Robert Udney, Esq.

40. PART OF A GRAND COMPOSITION FOR THE FEAST OF THE GODS—sketched with great freedom, in the style of Parmigiano; black chalk.

Size, 15 inches by $12\frac{1}{4}$ inches. From the Collections of Richardson and Lord Spencer.

41. THE FEAST OF BACCHUS—an allegory of the culture of wine; a rich composition of several figures; red chalk, heightened with white. One of the grand compartments in the Palace of Fontainebleau; companion to No. 35.

Size, $15\frac{3}{4}$ inches by $12\frac{1}{4}$ inches. From the Collection of Mariette.

42. VERTUMNUS AND POMONA—a beautiful design for one of the frescos executed at Fontainebleau; in an oval; pen and bistre, heightened with white; companion to No. 36.

Size, $8\frac{1}{4}$ inches by 6 inches. From the Collection of Mariette.

43. NEBUCHADNEZZAR EATING THE GRASS—a singular composition, with several figures; highly finished in red chalk, heightened with white.

Size, $9\frac{1}{2}$ inches by $8\frac{1}{4}$ inches. From the Collection of M. Revil.

44. VENUS AND CUPID, WITH THE FATES—a splendid design for a ceiling executed at Fontainebleau; pen and bistre, heightened with white. Superb.

Size, $14\frac{1}{4}$ inches by $12\frac{3}{4}$ inches, octagon. From the Collection of Mariette.

45. ULYSSES BINDING HIS CREW—while passing Scylla and Charibdes ; one of the grand compositions for the History of Ulysses, at Fontainebleau. Red chalk, heightened with white.

Size, 12½ inches by 9¼ inches. From the Collection of M. Brunet.

46. TWO FEMALES AND AN INFANT—part of a design for a plafond ; exquisitely designed ; pen and bistre wash, heightened with white.

Size, 6¼ inches by 5½ inches. From the Collection of Mariette.

47. A MYTHOLOGICAL SUBJECT—probably the story of Tantalus ; several sleeping figures, with empty vases, &c. ; executed in pen and bistre, for one of the frescos at Fontainebleau ; it is chequed in small squares to paint from.

Size, 16¼ inches by 8½ inches. From the Collection of the Marquis Legoy.

48. VIRGIN AND INFANT CHRIST—a most elegant and graceful design ; on brown paper ; heightened with white.

Size, 9½ inches by 6¼ inches. From the Collection of

49. THREE FEMALE FIGURES SITTING—one reading a book ; a Cupid above ; delicately drawn with the pen, and touched with white.

Size, 10¼ inches by 6½ inches. From the Collection of M. Revil.

50. CHARITY—represented by a sitting female, surrounded by six children ; pen and bistre, heightened with white ; a charming design.

Size, 11 inches by 8¼ inches. From the Collection of M. Brunet.

The magnificent collection by this great Master, is particularly interesting on account of most of his large works having been executed in fresco, and destroyed :—they consist of fifty Drawings, and will be sold for £600.

Da Vinci by himself
Engraved by Worthington



Leon^{do} da Vinci

THE LIFE OF LIONARDO DA VINCI.

THIS great Master was born at the Castle of Vinci, near Florence, in 1452,* and was placed in the school of Andrea Verrocchio, one of the best artists of his time. His extraordinary genius so rapidly displayed itself, that he was very soon able to assist his master in his art. The monks of St. Salvi at Vâlombrosa having employed Verrocchio to paint the Baptism of Christ, Lionardo was entrusted with the figure of an angel, bearing the garment of our Saviour: he performed his task so well, that the rest of the picture was totally eclipsed, and his master was so much mortified that he relinquished the pencil.

His studies had not been confined to painting; he was an able architect, had a perfect knowledge of anatomy, was extremely well skilled in mechanics, and had applied himself thoroughly to geometry; he was also a poet, a skilful musician, and dexterous in the use of arms.

In 1494, Ludovico Sforza, Duke of Milan, invited him to his Court, and appointed him director to the Academy of Arts which that prince had formed. One of his first works was the equestrian statue of Francesco Sforza, which was destroyed in 1499, when Charles VIII, king of France, occupied the city of Milan.

* Vasari says 1445, which, however, subsequent authors, Carlo Amoretti and Durazzo, almost negative. Notwithstanding which, the matter is doubtful, as it is ascertained that he died in 1519.

In the Ambrosian Library is a MS. letter from Francisco Melzi, his executor, to the brothers of Lionardo, informing them of the death of this illustrious master, dated Amboise, June 1, 1519; this would make the artist only 67 years old: nevertheless he is represented as a very old man before he left the court of Leo X for that of Francis. There certainly appears some ambiguity in the dates.

The duke next employed him to paint the celebrated *Last Supper*, which is acknowledged, by all lovers of Art, to be one of the grandest compositions ever executed. Unfortunately, the picture is so damaged that little remains; however, the Proprietors of the Lawrence Gallery are happily in possession of eight Cartoons, which contain ten of the heads for this splendid work, which are invaluable to the true amateur. Two of these fine drawings are described in the present Catalogue, Nos. 74 and 75. The troubles of Italy, and the invasion of that kingdom by Charles VIII. occasioned the dispersion of the Academy at Milan, and Lionardo went in the train of Cardinal Juliano de' Medici to Rome, where he was employed for a short time by Leo X; but owing to the jealousy of Michael Angelo, his residence in that city was not agreeable to him, and having been invited by Francis I to visit France, he retired to that kingdom, where he died in 1519.

The small space which can be afforded in this Catalogue, will prevent much description of his pictorial talents; he was the first to reconcile elaborate finish with grandeur of idea and expression. If in the sublime he was afterwards excelled by Raffaele, he had the glory of surpassing every painter who preceded him, and, indeed, of opening the path, unknown before, which Raffaele so successfully followed.

Besides, it should be considered that his active and vigorous mind was not confined to painting. The grand undertaking of turning the river Adda, from Mortesana to Milan, a distance of near two hundred miles, his inventions in machinery, hydraulics, and methods of war, his ability in architecture and music, must justly place him in the first rank of human beings.

LIONARDO DA VINCI.

51. STUDY OF THE DRAPERY OF THE VIRGIN, IN MR. COESVELT'S PICTURE—very highly finished ; black chalk, heightened with white ; very interesting.

Size, $9\frac{1}{2}$ inches by 9 inches. From the Collection of the Chevalier Vicar.

52. STUDY FOR THE HEAD OF AN OLD MAN—with a large beard ; remarkable fine expression ; black chalk, heightened with white.

Size, $12\frac{1}{4}$ inches by 8 inches. From the Collection of Benjamin West, Esq. P.R.A.

53. THREE HEADS—two of them in caricatura ; bistre pen ; very fine expression.

Size, 9 inches by $6\frac{1}{4}$ inches. From the Collection of Robert Udney, Esq.

54. STUDY OF DRAPERY—exquisitely finished ; on a red ground, heightened with white ; highly interesting.

Size, 8 inches by 6 inches. From the Collection of the Chevalier Vicar.

55. STUDY OF DRAPERY—for a whole length figure kneeling ; India ink ; beautifully finished and heightened with white ; on a prepared ground of fine silk.

Size, 11 inches by $7\frac{1}{2}$ inches. From the Collections Mr. Richardson and Sir Joshua Reynolds.

56. THREE HEADS—a study in caricatura, of great expression ; bistre pen, highly finished. Superb.

Size, $7\frac{1}{4}$ inches by $5\frac{1}{4}$ inches. From the Collection of the Baron de Non.

57. STUDY OF THE HEAD AND LEGS OF A DEAD HORSE—fore-shortened most admirably ; finished with a metal point, on a prepared ground ; highly interesting.

Size, $6\frac{1}{4}$ inches by 6 inches. From the Collection of the Baron de Non.

58. LÈDA WITH THE SWAN—a highly finished pen drawing, of his finest time, heightened with white. Superb.

Size, 5 inches by $4\frac{1}{4}$ inches. Copied in Mr. Ottley's School of Design.

59. HEAD OF A SOLDIER—in an extraordinary rich helmet and suit of armour ; very highly finished ; drawn with a metal point, on a prepared paper. Capital.

Size, $11\frac{1}{2}$ inches by $8\frac{1}{2}$ inches. From the Collection of Mr. Ottley.

60. HEAD OF ARTUS—seen in profile ; of great expression ; firmly drawn in red chalk ; very fine.

Size, $8\frac{1}{4}$ inches by $6\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

61. SHEET OF STUDIES FOR A DESIGN OF THE VIRGIN AND CHILD—with a cat ; free pen, touched with great spirit.

Size, $9\frac{1}{4}$ inches by 7 inches. From the Collection of the Count Bianconi.

62. A SHEET OF STUDIES OF IMPLEMENTS OF WAR—a most curious and interesting drawing, shewing the construction of a running ball exploding ; the explanations are, as usual in the works of this extraordinary man, written backwards ; bistre pen.

Size, 11 inches by 8 inches. From the Collection of M. Mariette.

63. A NOBLE SHEET OF STUDIES FOR THE HOLY FAMILY—with a cat ; freely drawn with a pen and bistre ; a sketch on the reverse. Capital.

Size, 11 inches by $7\frac{3}{4}$ inches. From the Collection of Count Gelosi, of Turin.

64. A SHEET OF STUDIES FOR IMPLEMENTS OF WAR—a singular invention for a chariot armed with swords, in the form of scythes ; also a design for a destructive machine, on wheels which emit fire ; highly curious and interesting.

Size, 10 inches by $6\frac{3}{4}$ inches. From the Collection of M. Mariette.

65. A STUDY FOR THE ADORATION OF THE SHEPHERDS, &c.—free pen, on a prepared ground ; a very graceful design.

Size, $8\frac{1}{2}$ inches by 6 inches. From the Collection of M. Revil.

66. A SHEET OF STUDIES OF FOUR FIGURES—one with a speaking trumpet ; very fine, full of expression and character ; free pen. Capital.

Size, $10\frac{1}{4}$ inches by $7\frac{1}{2}$ inches. From the Collection of the Abbé Celotti.

67. FIVE HEADS—caricatures : full of expression ; of his finest quality. This capital drawing is etched by W. Hollar. *Superb.*

Size, $6\frac{3}{4}$ inches by $4\frac{1}{2}$ inches. From the Collections of the Earl of Arundel and the Marquis Legoy.

68. DRAGONS AND SERPENTS—a most curious and interesting drawing, made at the time he painted the celebrated shield at Florence ; bistre pen, highly finished.

Size, $7\frac{3}{4}$ inches by 6 inches. From the Collection of M. Revil.

69. A BEAUTIFULLY ORNAMENTED FOUNT, SUPPORTED BY CUPIDS—on the top is a figure of Justice, attended by female figures ; exquisitely finished ; pen and pencil, of the greatest beauty.

Size, $10\frac{3}{4}$ inches by $6\frac{3}{4}$ inches. From the Collection of Mr. Ottley.

70. A BEAUTIFUL SHEET OF STUDIES OF ST. JOHN WITH A LAMB—metal point, touched with the pen; on the reverse are several memoranda for machinery, and also much of his writing; very interesting.

Size, $8\frac{1}{4}$ inches by $5\frac{1}{2}$ inches. From the Collection of the Abbé Celotti.

71. HEAD OF A BEAUTIFUL YOUTH—exquisitely finished, with a metal point, on a prepared ground; of his finest time. *Superb.*

Size, 7 inches by $5\frac{1}{4}$ inches. From the Collection of M. Revil.

72. A MOST MAGNIFICENT DESIGN FOR A TOMB—probably executed by L. da Vinci,³ in competition of the design which M. Angelo had intended to make for Pope Julius II. It is richly ornamented with statues. This superb design is of the most surprising execution; pen and bistre wash; of the highest interest. *Superb.*

Size, $13\frac{3}{4}$ inches by 11 inches. From the Collection of Mr. Ottley.

73. HEAD OF AN ANGEL—of beautiful expression; on blue paper; black chalk, heightened with white; highly finished.

Size, $7\frac{1}{2}$ inches by $5\frac{1}{4}$ inches. Copied by Bovi, when in the Collection of R. Cosway, Esq.

74. ST. SIMON AND JUDAS—a noble cartoon of two of the heads of the Apostles, for the celebrated Supper at Milan, executed in crayons of the highest interest. *SUPERB.*

75. TWO SIMILAR HEADS—for the same work, of equal interest.

The entire collection by L. da Vinci, consists of seventy-five, including the Cartoons, and will be sold for £1,500.

THE Proprietors of the Lawrence Gallery, having been informed, that the authenticity of these superb Cartoons has been doubted, are much obliged by the liberal kindness of Sir Thomas Baring, Bart. for the two annexed Letters. The testimony of the two Presidents of the Royal Academy, is perfectly in unison with that of Professor G. F. Waagen, keeper of the Berlin Gallery, and also of Professor Høyen, of Copenhagen. When these gentlemen saw these splendid Drawings during the last season, they considered them among the finest works of art in the kingdom.

" Newman Street, April 25, 1814.

" DEAR SIR,

" I return you my sincere thanks for giving me the inspection of the Apostles' heads, by Lionardo da Vinci, as his studies for the celebrated picture of the *Last Supper*, at Milan. Though I consider them as by his hand, yet I hold the price for them, at £1,500, to be over-rated; but could they be obtained anywhere under £1,000, the purchase would be a safe one.

" I would have waited upon you, but the great press of business on me in the Royal Academy, and my great picture being in preparation to come before the public in Pall Mall in exhibition, deprive me of that gratification.

" I return the two portfolios, containing the drawings of heads and the print.

" I am, dear SIR,

" Yours, with sincerity,

" BENJAMIN WEST."

Sir Thomas Baring.

" Russel Square, Saturday morning.

" DEAR SIR THOMAS,

" I am quite ashamed of your having had the trouble of sending for these valuable relicks, which you so kindly entrusted to me.

" To say that I can have no doubt of their originality, is to say every thing; for we know that this is one of the very greatest works in art that has existed.

" Again I beg you to accept my best thanks for this gratifying kindness.

" Believe me ever,

" Dear SIR THOMAS,

" Your obliged and devoted Servant,

" THOMAS LAWRENCE."

To Sir Thomas Baring, Bart.

THE LIFE OF
PIETRO BUONACORSI, CALLED PIERINO DEL VAGA.


HE was born near Florence, in 1500, of very indigent parents, whom he lost when he was an infant, and was taken into the house of one Andrea di Ceri, an artizan of Florence.

Having shewn an inclination for the Arts, he went, at the early age of eleven years, to work in the house of Ridolfo Ghirlandio, who, discovering considerable abilities in the youth, kept him four years, when a Florentine painter conducted him to Rome, in 1515. On his arrival in that city, he began, with astonishing perseverance, to draw after the antique and the works of Michael Angelo. Two of the scholars of Raffaele having accidentally seen some works of the young man, were generous enough to speak of his merits to Raffaele. This illustrious Master, finding that Pierino possessed considerable skill, received him in the train of scholars which his great powers had drawn together, and trusted to his management, in conjunction with Giovanni da Udine, almost all the stuccos and grotesque ornaments, which adorn the Loggio of the Vatican, and he executed these entirely to the satisfaction of that illustrious artist.

After the death of Raffaele, he was appointed by the Pope, in conjunction with Giulio Romano and G. F. Penni, to finish the great works in the Vatican, and he continued in constant employ until the fatal sacking of Rome in 1527; when, being plundered of all he possessed, he took refuge in Genoa, where he was hospitably treated by Prince Doria, who employed him to decorate the palace he had built in that city. These works are by some authors compared with the extensive decorations made by Giulio Romano about the same time for the Duke of Mantua.

Notwithstanding his residence in Genoa was extremely profitable to him, the recollection of the happy days he had passed in Rome,





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determined him to again visit that city ; and without any notice to his friends, he suddenly quitted Genoa, and made himself known to Cardinal Farnese. That prelate received him kindly, but not giving him immediate employment, he was induced to undertake to finish a Chapel for Pietro de' Massimi, which the departure of Giulio Romano from Rome, had left incomplete.

This work gained him so much applause, that the Cardinal immediately engaged with him, and settled a salary of twenty-five scudi a month on him, as superintendant of the Farnese Palace. He was also profitably employed in the Vatican ; but being troubled with an asthma, he latterly was obliged to confine himself to small commissions. He died at the age of seventy-four.

PIERINO DEL VAGA.

76. A MOST INTERESTING SHEET OF ORNAMENTS IN STUCCO—which, at the time of Pierino del Vaga, existed at the Colosseum, at Rome ; on the same leaf is an antique lamp, probably found near this spot ; on the drawing is written, in the handwriting of the Master, the following inscription : “ *Tutta questa opera e de stucco nel Coliseo.*”

Size, $12\frac{3}{4}$ inches by $8\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar, at Rome.

77 ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE—a superb design, engraved by Julio Bonasone ; washed with great effect, and heightened with white.

Size, $11\frac{1}{4}$ inches by $7\frac{1}{4}$ inches. From the Collection of Count Gelosi, of Turin.

78. ONE OF THE FATHERS OF THE CHURCH—surrounded by four angels ; a capital design ; pen and bistre, heightened with white ; very fine.

Size, $8\frac{1}{2}$ inches by $6\frac{1}{4}$ inches. From the Collection of Lord Spencer.

79. THE MEETING OF ST. JOSEPH AND THE VIRGIN—and above, in a small compartment, the angel appearing to St. Joseph in a dream ; a most splendid design, in his finest manner ; pen and bistre, heightened with white. *Superb.* Companion to No. 89.

Size, 10 inches by $8\frac{3}{4}$ inches. From the Collection of the Prince Borghese, in Rome.

80. A VERY BEAUTIFUL DESIGN FOR A CHALICE—richly mounted on an ornamented stand, composed of angels and other figures ; pen and bistre wash ; very fine.

Size, $12\frac{1}{2}$ inches by $7\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

81. THE DAY OF PENTECOST—a beautiful design, in the taste of Raffaele; on a blue ground; bistre, heightened with white; very fine.

Size, 14 inches by $6\frac{1}{2}$ inches. From the Collection of the Duke of Alva.

82. THE ISRAELITES PASSING THE RED SEA—a grand design from Raffaele, executed in the Loggia of the Vatican; black chalk, delicately washed, and heightened with white.

Size, $12\frac{1}{4}$ inches by $9\frac{1}{4}$ inches. From the Collection of M. Crozat.

83. THE DELUGE—a most superb drawing, from the design of Raffaele, for the set of the Bible subjects, executed in the Loggia of the Vatican; pen and bistre, heightened with white.

Size, $12\frac{1}{4}$ inches by $10\frac{1}{2}$ inches. From the Collection of the Prince Borghese, at Rome.

84. A LION, AND HEADS OF MONSTERS—a noble sheet of studies; admirably drawn with the pen and bistre. *Superb.*

Size, $16\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. From the Collection of the Prince Borghese, at Rome.

85. BACCHUS AND SILENUS—a triumphal procession, with elephants, &c.; highly finished; pen and bistre, heightened with white; a composition worthy of Raffaele.

Size, $11\frac{3}{4}$ inches by 7 inches. From the Collection of the Chevalier Vicar.

86. A VERY INTERESTING SHEET OF STUDIES—for works to be executed in silver; two vases and coats of arms; highly finished; pen and bistre.

Size, $11\frac{1}{4}$ inches by $8\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

87. DESIGN FOR A CASKET—the upper part exhibits a Cupid on the back of a lioness, and two sitting figures; pen and bistre, heightened with white; highly finished.

Size, 8 inches by $6\frac{1}{4}$ inches. From the Collection of the Count de Fries.

88. A HOLY FAMILY—a beautiful composition ; pen and bistre, heightened with white. Capital.

Size, $9\frac{3}{4}$ inches by $6\frac{3}{4}$ inches. From the Collections of Lestevenon, De Non, and the Marquis Legoy.

89. THE PURIFICATION OF THE VIRGIN—and above, in a small compartment, the sacrifice of Abraham ; a most splendid design, in his finest manner ; pen and bistre, heightened with white. Superb. Companion to No. 79.

Size, 10 inches by $8\frac{3}{4}$ inches. From the Collection of the Prince Borghese, in Rome.

90. DESIGN FOR VASES—probably intended to be executed in silver ; elegantly drawn with the pen, and washed with bistre.

Size, $12\frac{1}{2}$ inches by $8\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

91 HORATIO COCLES DEFENDING THE BRIDGE AT ROME—a spirited design, executed with the pen ; octagon form.

Size, $8\frac{1}{2}$ inches by $7\frac{3}{4}$ inches. From the Collections of Lord Arundel, R. Hudson, and J. Barnard, Esq.

92. THE VIRGIN ON A THRONE—and above, the coronation of the Virgin ; a magnificent design for an altar piece ; pen and bistre, heightened with white. Capital.

Size, $17\frac{1}{2}$ inches by $12\frac{3}{4}$ inches. From the Collections of Zanetti and G. Vasari.

93. ONE OF THE FATHERS OF THE CHURCH—in a bishop's dress, attended by two angels ; pen and bistre. Fine.

Size, $10\frac{3}{4}$ inches by $6\frac{1}{2}$ inches. From the Collections of Lord Spencer and Sir Joshua Reynolds.

94. AN ELEGANT DESIGN FOR A CEILING—in which are introduced three historical subjects from the New Testament ; a chasm is left for the fourth ; one half the ornaments are inserted ; finished with surprising care, in pen and bistre ; very fine.

Size, $11\frac{3}{4}$ inches by $11\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

95. ONE OF THE FATHERS OF THE CHURCH—in a Papal tiara, attended by two angels, one of which supports a book ; pen and bistre, arched at top. Capital.

Size, 10 inches by 6½ inches. From the Collections of Lord Spencer and Sir Joshua Reynolds.

96. A SHEET OF ARABESQUE ORNAMENTS—from the stuccos at the Colliseum ; delicately touched with the pen, and washed with bistre.

Size, 12¾ inches by 9½ inches. From the Collection of the Chevalier Vicar.

97. MOSES AND AARON SACRIFICING—with other figures ; a splendid design, in the taste of Raffaelle ; pen and bistre, heightened with white. *Superb.*

Size, 18¼ inches by 12¾ inches. From the Collection of R. Udney, Esq.

98. STUDIES OF HEADS OF VARIOUS AGES—delicately drawn with the pen, and copied in the work of imitations by Mr. Metz.

Size, 10¼ inches by 8½ inches. From the Collection of Lady Bentinck.

99. NEPTUNE IN HIS CAR—with four sea horses, and an infant on a goat ; probably drawn from antique frescos ; pen and bistre delicately finished.

Size, 11½ inches by 9½ inches. From the Collection of the Chevalier Vicar.

100. A VERY ELEGANT DESIGN FOR THE RISE, MERIDIAN, AND SETTING OF THE SUN—in three compositions ; pen and bistre ; elegantly composed, probably from antique frescos.

Size, 11¼ inches by 7¾ inches. From the Collection of the Chevalier Vicar.

The Drawings by P. del Vaga amount, in number, to eighty-five, price £300.

